

## THE INTERSECTION OF COMMUNICATION IN IGWEBUIKE AND TRADO-RURAL MEDIA: A CRITICAL EVALUATION

**Justine John Dyikuk**

Department of Mass Communication, Faculty of Arts,  
University of Jos, Nigeria.

[justinejohndyikuk@gmail.com](mailto:justinejohndyikuk@gmail.com)

### **Abstract**

*Before the coming of the colonialists to Africa, Africans had their organised system of communication known as trado-rural media which was anchored on oramedia. This enabled the people to communicate with each other and transmit vital information within the community. Based on this, the researcher embarked on a study titled: "The Intersection of Communication in Igwebuike and Trado-Rural Media: A Critical Evaluation." Using the qualitative method of study to ascertain the matter, the study discovered that active listening, complementarity and shared values constituted folk media in rural Africa. It also found that directives, news and advertising as well as idiophones, membranophones and aerophones constitute the content and forms of Igwebuike communication in Igbo culture. The study recommended restoring group communication, upholding cultural heritage and media literacy as panacea. It concluded that the intersection of Igwebuike-communication and trado-rural media are crucial for effective communication beyond the Igbo Nation.*

**Keywords:** Communication, Igwebuike, Media, Nigeria, Trado-rural.

### **Introduction**

Experts have held that before the coming of Colonial Imperialists on the shores of Africa, Africans had their own organised way of communication which is referred to as African Traditional Communication (Nwanne, 2006 cited in Nsereka, 2013) or trado-rural media. These communication systems which are often built on oramedia enabled the people to communicate with each other and also transmit vital information within the community. This demonstrates that various communities in Nigeria also had a rich culture as far as dissemination of information was concerned. The culture, tradition, mores, customs and values of the people were transmitted to unborn generations through various communication systems. Perhaps that is why "communication scholars estimate that two-thirds of communications are influenced by the culture of the communicator" (Elegbe & Nwachukwu, 2017,p.52).

Most rural dwellers in Nigeria still relay on traditional communication as an efficient way of not only communicating their value-systems but also preserving them. “The bulk of the population living in the rural areas depends largely on the traditional media for information” (Nsereka, 2013,p.5). In Africa, culture dominates intellectual discuss. “Culture dictates when individuals may speak and how they may speak. From culture, individuals know when to keep quiet and when to maintain eye contact with an older person. They are taught what is ‘acceptable’ behaviour in public and when eating” (Elegbe & Nwachukwu, 2017,pp.52-53).

Therefore, in discussing traditional communication, we would be paying attention to the details of culture. The context of the study is Igbo culture. This Chapter attempts to critically review the intersection of communication in Igwebuiké and trado-rural media. Communication in Igwebuiké thought-pattern speaks to the heart of the rich tradition of the Igbo people of South-Eastern Nigeria. “Communication in the traditional Igbo societies was by the means of idioms, proverbs, and figures of speech...Without idioms, proverbs, and figures of speech, conversation would be bland and distasteful. It is only infants and little children that speak in plain language. Any child who sits around an elder soon learns to speak in idioms, proverbs, and figures of speech” (DomNwachukwu, 2018).

In Igbo land, traditional communication is part and parcel of every day life. From verbal to non verbal forms of communication, Igbo people had their own communication systems before the advent of the colonial administration. From vocal prayer to the deities in the morning to praying before going to bed, the communication between the human and the divine was a constant feature of the people’s culture. The central role of the town-crier as a Public Relations Officer in the community further demonstrates the role of effective communication in the Igbo community. “Traditional communication in Igbo land is a continuous process of information dissemination” (Akakuru, Nwokedi & Edi, 2015,p.17). Every communication was carried out in the light of Igwebuiké that is, strength or power of the community.

However, the explosion of information through Information and Communication Technologies (ICT) is truncating elements of traditional media in contemporary Igbo societies. As such, this study aspires to demonstrate the lofty place which trado-rural communication occupied in traditional Igbo societies while making a

case for revamping same in the light of Igwebuike understanding of communication. The chapter hopes to critically evaluate the intersection of communication in Igwebuike and trado-rural media with the view to stimulating discussions around revamping these important African values.

## **Deconstruction of Concepts**

### **Communication in Igwebuike**

Igwebuike is a combination of three words: *Igwe* is a noun which means a huge number or population. *Bu* is a verb, which means *is* and *Ike* is another verb, which means *strength* or power. Put together, Igwebuike means “number is strength” or “number is power.” The Igbo concept expresses the idea that when people come together, they are able to demonstrate solidarity or complementarity in such a manner that they become powerful by constituting an undefeatable power. With this synergy in place, no task is above their collective resolve (Kanu, 2017a). “*Igwebuike* is the modality of being in African philosophy. It is from the Igbo composite word and metaphor *Igwebuike*, a combination of three words. Therefore, it can be employed as a word or used as a sentence: as a word, it is written as *Igwebuike*, and as a sentence, it is written as, *Igwe bu ike*, with the component words enjoying some independence in terms of space” (Kanu, 2017b,p.).

In this study, we would conceive the phrase “communication in Igwebuike” as the overall worldview of the Igbo culture and tradition which harmonizes elements of human communication with oral media and other means of trado-rural media such as proverbs and songs, dance and drama, folklore and choreography as well as the town-crier and other local media like drum and gong. Communication in Igwebuike encompasses the solidarity, complementarity and synergy Igbo people enjoy from their mores, tradition and culture which aids their day to day communication and eases ways of relating with one another.

### ***Trado-Rural Media***

In this chapter, traditional media would be used interchangeably with trado-rural media or folk media. Trado-rural media is the use of available traditional means of communication to communicate messages (Dyikuk, 2018a). It is a

communication that is based on beliefs, systems, opinions, actions, culture and customs which are native and historical to any given people (Nsereka, 2013). According to Wilson, (2008) trade-rural communication strengthens the bonds of community, cooperation, incorporation and mutual esteem of every member of the community.

## **Literature Review and Discussion**

### **A Historical Overview of Igbo People**

Igbo is one of the three ethnic groups in Nigeria (Udeze, 2019). The Igbos are chiefly dwellers of South-Eastern Nigeria who speak Igbo language. Being a variant of the Benue-Congo branch of the Niger-Congo language family, the Igbos are grouped into five cultural divisions namely, Northern, Southern, Western, Eastern or Cross River and North-Eastern categories. The Igbos had lived in autonomous communities before the arrival of the Colonial Masters. Historians hold two major theories of Igbo origin. While one claims of the existence of a core area regarded as “nuclear Igboland,” the other holds that they are immigrants from the north and the west who arrived Nri, Nzam, and Anam between the fourteenth and fifteenth centuries. It should be noted that when the Protectorate of Southern Nigeria was established in 1900, Igboland was included. The Igbo were British subjects until October 1, 1960 when Nigeria got its independence from British rule (Everyculture.com, 2019).

They belong to the patrilineage called (*Umunna*) and practiced communal living. They had as the largest political unit, the village group, a coalition of villages with an average of about 5,000 persons who share a common market, meeting place, deity and ancestral cults who support a tradition of descent from a common ancestor or group ancestors. In the village, authority rested on the council of lineage heads or influential people. These are the groups that eventually form larger political units (Kuiper, 2019).

They belief in an creator god (Chukwu or Chineke), an earth goddess (Ala), and many other deities and spirits as well as ancestors who protect the living. The deities are approached through divination and oracles. Today, most Igbos practice Christianity although it is alleged that some still practice syncretism. Traditionally, they are subsistence farmers who cultivate staples foods like yams, cassava, maize, melons, okra and pumpkins. They also keep livestock for

offering sacrifices and as a source of prestige. As trade-people, they export palm oil and palm kernel and practice wage labour. They are a high-literacy people who have men and women in Civil Service as well as the Business Empire. There are equally a good number of influential Igbo people in politics (Kuiper, 2019).

### **Trado-Rural Communication in Rural Africa**

Traditional media or communication is the oil that greases day to day life in rural Africa. Being a kind of communication which uses symbolism from the community and connects with the people, it showcases the communication processes and values of the community as well as their institutions (Akpabio, 2003 cited in Nsereka, 2013). Traditional media is an admixture of beliefs, opinions, systems, models, actions, culture and historical narrative of a given people. It is a combination of the customs and conflicts, harmony and strife, cultural convergences and divergences, cultural tangibles, interpersonal relations, symbols, codes, moral, myths and literature of the people which includes poetry, story-telling and proverbs; other elements are: masquerades, witchcraft, rites, rituals, music, dance, drama, costumes and artifacts as well as symbolic and cosmological existence from the cradle to the grave (Ugboajah, 1985 cited in Nsereka, 2013).

There are various perspectives of folk media in rural Africa. These include: Active listening, solidarity and complementarity, ethic of reciprocity and shared philosophy, traditional and religion. We shall highlight them as follows:

- a. **Active Listening:** In traditional African society, children are trained to be active listeners (DomNwachukwu, 2018). In fact, when elders are talking, children do not talk. They are expected to be quite so as to learn from the wisdom of the old. This is because the high premium placed on active listening. In his thesis *Ten Principles of Servant Leadership*, Crewe (cited in Kanu, 2017a) makes the point that listening is an essential communication tool which is necessary for perfect communication and helping people to show respect to others. The author adds that active listening enables a person to be heard and understood by others. Kanu shares the same view when he maintained that through active listening, a person becomes approachable even as others are encouraged to do likewise (Kanu, 2017a).
- b. **Solidarity and Complementarity:** The practice of living in clusters in traditional society was anchored on communalism. The extended family

system provided an opportunity for eating and farming together. Built on the African principles of solidarity and complementarity, *Igwebuike* Philosophy argues that “to be” is to live in unity and complementarity because outside these, one suffers from alienation. *Igwebuike* means “To be with the other,” in a community of beings based on the African philosophy of communalism and unity as enshrined in African Traditional Religions and Philosophical worldviews (Kanu, 2016).

- c. **Ethic of Reciprocity:** Africans belief in live and let's live. The idea that one lives for the other often created a sense of fellow-feeling and helping others to realize their dreams and aspirations. “It is in the idea of ‘the other’ in relation to ‘the self’ that the idea of the ethic of reciprocity occupies a fundamental place in *Igwebuike* philosophy” (Kanu, 2017c, p.155). The idea of reciprocity is better expressed in *Igwebuike* philosophy which is an umbrella for unity and building consensus among the people. From the kind of communication and social interactions which take place during naming ceremonies, weddings and burials, the ethic of reciprocity comes to the fore because everyone in the community feels obliged to be there otherwise when it comes to his or her turn and people do not turn up, the person would not be happy.
- d. **Shared Philosophy, Traditional and Religion:** In Africa, tradition, culture and religion are intertwined. While this held sway in most ancient societies, contemporary Igbo societies often lace religion with features of tradition. For example, in Igbo culture, *Igwebuike* carries within it an entire structure of African philosophy, traditional religion and culture as well as the African worldview which is characterized by common origin, common language, shared culture, shared race, colour and habits, common historical experience and a common destiny (Iroegbu, 1995 cited in Kanu, 2017d). Even though many Igbos are now Christians, inculturation of the faith has taken roots in Igbo land.

In Africa, mimes and theatre as well as talking drums are vehicles for effectively communicating the message of the gospel (*Ecclesia in Africa*, no. 123). For example, the liturgy is often spiced with the use of traditional songs and music, proverbs and fables which reveal elements of trado-rural communication (Dyikuk, 2018a). Because the Catholic Church in Nigeria opened the way for singing of choruses, playing of local instruments,

clapping of hands and dancing her liturgy (Udoette, 2012), the liturgy in Igboland is saturated with traditional media. In Igbo culture, African music and dance have been truly incarnated as genuine aids to the true worship of God.

## **Common Components of Trado-Rural Communication in Nigeria**

We shall now briefly consider certain common components of trado-rural communication in Nigeria. These include - Proverbs and songs, drums, music and dance, mores and folklore, drama, choreography and theatre, town-crier and messengers:

### **a. *Proverbs and Songs***

Proverbs are used in many Nigerian societies to enforce rules. For instance through oramedia, proverbs are employed for teaching and initiation to impart traditional, aesthetic, historical, social, religious, ethical and technical values (Ugboajah, 1985 cited in Nsereka, 2013). Through oratory, they also help to sharpen the knowledge of people about history and expand their horizons about their ancestral lineage. Since Igbo tradition was basically oral culture, much of its literature was communicated in songs, poems, chants, and dirges. The popular saying that “idioms and proverbs are the palm oil with which our cherished yam tubers are eaten” speaks volume about the crucial place of proverbs among the Igbos (DomNwachukwu, 2018). “Igbos also, did not explain idioms, proverbs, and figures of speech. It is assumed that any adult (male or female) in an audience would naturally understand what is being communicated” (DomNwachukwu, 2018).

### **b. *Drums, Music and Dance***

In Africa, horns and talking drums form the nexus between folk and mass media. This is because like radio, they communicate messages to long distances (Yanka 1998 cited in Nsereka, 2013) Music, dance, costumes, poetry, story-telling, cultural artifacts, symbolic and cosmological realities and myths are integral components of trado-rural communication (Ugboajah, 1985 cited in Nsereka, 2013). Commenting on the role of music in Igbo culture Okpala opines that “Igbo people are endowed with numerous dance music performances which portray the culture of the people. Traditional music is so much a part of Igbo culture that

majority of the people who live in big cities and other places outside their home town organize traditional music ensembles as a mark of identity, to preserve their culture and to serve as a unifying factor that binds them together” (2016,p.87).

### *c. Mores and Folklore*

The Igbos have folklore around various realities and created phenomena. They “have a system of folk beliefs that explains how everything in the world came into being. It explains what functions the heavenly and earthly bodies have and offers guidance on how to behave toward gods, spirits, and one's ancestors - [they] believe the world is peopled by invisible and visible forces: by the living, the dead, and those yet to be born. Reincarnation is seen as a bridge between the living and the dead” (Everyculture.com, 2019). This is further showcased in masquerades, witchcraft, rites and rituals.

### *d. Drama, Choreography and Theatre*

Drama, literature, choreography and traditional theatre play vital roles among Igbo people (Ugboajah, 1985 cited in Nsereka, 2013). Nwabueze (1987) makes a case for Igbo masquerade drama. He discloses that that Igbo masquerade drama originated from ancestral worship based on the believe that a dead person goes to the land of the ancestors from where he reincarnates into the world. The Igbos also believe that prominent men, who were brave and achieved great things during their life time could reincarnate and still be prominent among the ancestors. Therefore, these are the type of ancestors who are invoked as masquerades. In like manner, he contends that theatre also originated from the worship of the dead.

Most times, dance music which comprises of instrumental dance music, vocal dance music and the combination of both vocal instrumental and dance involve meaningful bodily movements and rhythm. The basic movements of dancers are influenced by the rhythmic structures of music which in turn establishes the dancer's motor beat and movement speed. In most dance music ensembles, the signal for dance sequence is given by the person who plays the master instrument which could be a membrane drum, wooden drum, big metal bell or any other instrument based on their music type (Okpala, 2016).

### **e. Town-Crier and Messengers**

In various communities in Nigeria, town criers are still very active. They act as the modern radio by announcing important messages. Whenever Royal Fathers have messages to pass to the people, the town-crier takes the “gong” and beats it. At the sound of the “gong,” everybody listens attentively to receive the message of the Royal Father (Popoola, 2004). It is believed that the town-crier continues to play an indispensable role in rural communities as both a communicator and a medium (Nsereka, 2013). The scholar insists that the town-crier alongside talking drums, age-grade networks, traditional groups and symbols of rulership such as staff of authority and oramedia otherwise known as oral media are features of traditional media.

### **Content of Traditional Media in the Light of Igwebuike Worldview**

As regards the nature and content of traditional communication in Igbo worldview, most communications were in form of directives, news, advertising, public relations, entertainment and education:

- a. Directives:** Directives were given in form of announcements concerning community works, instructions to groups or individuals on certain decisions of the traditional authority and announcements about forthcoming events (Akakuru, Nwokedi & Edi, 2015).
- b. News:** This was often in form of information about events which have taken place such as deaths of important people in the community and news about impending events. Most times, news is broadcast by the town-crier (Akakuru, Nwokedi & Edi, 2015). Anyanwu (2005) is of the view that when the town-crier is sent by the village elders to pass on an important message to the community, he combines both verbal and nonverbal traditional mode of communication by using his voice, *ekwe* or *ogene*.
- c. Advertisement:** These were carried out through displaying products on a table, tree stump or flay pole, using peripatetic hawkers or vendors and singing or drumming the name of the products on sale.

- d. **Public Relations:** Public Relations was undertaken on a person-to-person basis or through performances and announcements.
- e. **Entertainments:** Entertainment used to take the form of music, dance and drama in localities within Igbo land which are received free or sometimes paid for.
- f. **Education:** Education was either informally through cultural groups or through membership of certain societies as well as through learning which was in form of membership of socio-cultural groups in the community (Akakuru, Nwokedi & Edi, 2015).

### **Forms of Igwebuike (Traditional) Philosophy of Communication in Igbo Land**

Although there are many forms of communication systems in Igbo culture, we shall highlight a few namely, idiophones, membranophones, aerophones, symbolography, signals, sign and institutions as given by experts (Wilson, 1987 cited in Akakuru, Nwokedi & Edi, 2015):

- a. **Idiophones:** The most common types of idiophones used in Igbo land are the gong, woodblock, wooden drum, bell and rattle. Scholars are of the view that these media forms are self-sounding instruments which produce sound without an intermediary medium because their sound comes from the materials that the instruments are made of. That is why those who use the instruments can shake, scratch, prick or press them with the feet.
- b. **Membranophones:** Membranophones are media such as skin or leather drum which produce sounds through vibration of membranes. Usually, the drum is beaten or struck with well-carved sticks and it produces good music. Igbos use the drum as the most popular means of communication. The use of the drum in Igbo land shows craftsmanship. The “dundun” as Igbo people call it, is an efficient instrument of communication in Igbo land.
- c. **Aerophones:** Igbo people make use of Aerophones like the flute family, whistle reed pipes, hones and trumpets during festivals and funerals. These media-forms produce sound as a result of vibration of column of air.

- d. **Symbolography:** Symbolography stands for symbolic writing or representation. Usually, when encoders use graphic representations to send a message and the message is understood within the context of a known social event or an accompanying verbal message, communication has taken place. For Igbo people, descriptive representational devices are used to convey meaning. This is why among other writings, “uri” writing is placed on wall paintings and the body of human beings.
- e. **Signals:** Signals are physical embodiments of a message such as fire, gunshots, canon shots and drum (wooden or skin) which are used among the people of South-Eastern Nigeria as a sign to draw the attention of listeners that an important message is about to be passed. Little wonder then that currently almost all broadcast stations in Nigeria make use of drum signals to indicate that they are about to begin transmission for the day.
- f. **Signs:** In the context of verbal and non verbal communication, Igbo people employ signs and symbols to enjoy meaning. These are used as constructs by which organisms affect the behaviour of others in communication contexts. Communication by gestures, that is, sign language is used to reach out to the deaf and dumb in various communities. While signs are associated with denotative meaning, symbols carry with them connective meaning. This is why symbols need an interpreter to reveal the meaning.
- g. **Institutions:** In Igbo land, traditional institutions, clubs and or societies are also used to disseminate information to people. Although the information may be passed using gossips and rumours, often times, confidential information is also passed through these institutions which operate in both rural and urban areas. Co-operative societies like *Esusu* (Osusu), clan, town, village, family unions, ethnic unions, drinking clubs, old students associations, market women association, age grade, secret societies, cults and others groups also help in effectively disseminating information in Igbo land (Wilson, 1987 cited in Akakuru, Nwokedi & Edi, 2015).

### **Functions of Traditional Communication in Igbo land**

It has been established that traditional media are authentic tools for broadcasting information about social developmental projects. They employ multi-media

approaches in publicizing and promoting development-related programmes (Nsereka, 2013). It is crucial to put the goals and functions of traditional media in perspective. An author upheld that directives, news advertising, public relations entertainment and education are goals of traditional communication (Wilson, 1997 cited in Nsereka, 2013). He noted that they also serve tools for grassroots mobilization for active support in developmental projects, aid in the diffusion of innovation and serve as powerful sources of socio-cultural, health and political information (Nsereka, 2013).

Therefore, the major functions of traditional communication in Igbo land include mobilization, enlightenment, entertainment, intra and intercultural expression and appreciation of other cultures:

- a. **Mobilizing:** They mobilize people at the grassroots towards community development and embracing national consciousness.
- b. **Enlightenment:** They serve as cultural, political, health and educational platform for enlightenment programmes aimed at helping the community towards self-actualization development.
- c. **Entertainment:** Being a source of entertainment through arts and cultural festivals, musical and dramatic performances such as choral and masquerade groups, music and drama, traditional festivals (Akakuru, Nwokedi & Edi, 2015) such as the Ofala annual festival, which brings indigenes of Onitsha, Nnewi in and Ukpou in Dunukofia Local Government Area of Anambra State, South-Eastern Nigeria together is a source of entertainment among the Igbos (*Abubakar, 2010*).
- d. **Intra and Intercultural Expression:** Traditional-media serve as a source of intra and inter-cultural expression such as the new yam festival in South-Eastern Nigeria (Igbo land) which remains a large traditional communication that enhances inter-cultural and mass communication and also facilitates communication leading to unity of purpose.
- e. **Appreciation of Other Cultures:** Folk media give expression to cultural and other related activities of the Igbo Nation such as festivals and other wide aspects of cultural systems thus exposing the people to greater

understanding and appreciation of their culture and those of others (Akakuru, Nwokedi & Edi, 2015).

## **Recommendations**

- a. Restoring Group and Participatory Communication:** In the letter and spirit of Igwebuike, it behoves government, academics and stakeholders in the media to make concerted efforts at restoring group and participatory communication. “Be it at the level of interpersonal, group, or trado-rural communication, it behoves all to listen to one another, ask critical questions that affect life as well as the realities of peace and justice so as to drive home wholesome growth in all sectors of life” (Dyikuk, 2018,p.15). It should be noted that participatory communication is opposed to the linear model of communication which the Colonial Masters brought to Africa.
- b. Educating the Young in Cultural Practices:** Education is the lungs which retains and transmits culture. In Africa, children usually sit around their elders so as to learn how to speak in idioms, proverbs and other figures of speech (DomNwachukwu, 2018). In contemporary society, parents ought to cease every opportunity to teach their children the importance of Igwebuike as a complete way of life which encourages togetherness and embracing the values of their ancestors. By the same token, elders have the mandate to teach their children and wards love of their mother-tongue, cultural foods and attire. This will go a long way in helping them to be proud of their culture everywhere they go to.
- c. Sustaining Symposia on Culture:** In every society, symposia are necessary for brainstorming about culture and tradition. It is only when customs and traditions are brought under philosophical scrutiny that they stand the test of time. Therefore, the demands of the digital age require that symposia are organised on the role of trado-rural media in sustaining Igwebuike in Igbo philosophical thought. This is vital for the sustenance of the rich culture and tradition of the Igbo people.
- d. Grassroots Sensitization:** Since empirical evidence has shown that community-based small radios and newspapers can facilitate development much more than urban-based national mass-media-organisations (Ochonoger, 2013), community-based efforts at the grassroots level on the promotion of Igwebuike communication is indispensable. It behooves

community leaders and *Igwes* to galvanize support for trade-rural communication which is a catalyst for building bridges of trust between leaders and the led in their communities. The radio, television and newspaper can be used for the promotion of culture and communication of values about the *Umunna* to the world.

- e. **Upholding Cultural Heritage:** The intersection of communication in Igwebuiké and folk media could be fully achieved if carnivals like the Ofala Festival of Arts and Culture are given the international appeal they deserve. It is incumbent on monarchs of Igbo extraction to ensure that the Ofala festival survives as the most important traditional ceremony of the Igbo people which brings together the Igbo Nation to showcase their rich cultural heritage through dancing, singing as well as meeting old friends and making new ones (Ujumadu, 2017).
- f. **Media Literacy:** One of the ways of maintaining traditional communication is sustaining indigenous cultures through media literacy. This entails the promotion of local music, dance and performances by making them accessible on media platforms such as radio, video and audio tapes. Crucial to media literacy is the media-training of audiences to critically analyze the content of messages they receive so that they can be better informed about the contents they use (Ochonoger, 2013). Media experts and others in the media industry should encourage the production of local news, music and the use of African wise sayings on radio and television programmes.

## **Conclusion**

So far, we have seen that communication in Igwebuiké rendering and trade-rural communication are related. Their relationship stems from the romance between culture and communication. While Igwebuiké philosophy communicates the oneness and communitarian character of the Igbo race, traditional media or trade-rural communication is a vehicle for the transmission of values among the Igbos. Indeed, the study reveals that culture and communication are not opposed to each other but two sides of the same coin. What this further shows is that both verbal and on-verbal communication conveys value-systems which aid in not only the transmission of culture but its preservation as well.

One of the drawbacks of cultural transformation in Africa is lack of research and documentation. Notwithstanding this limitation, this study initiated an attempt at revamping reflections around the values of communication in Igbo culture with particular reference to Igwebuiké thought-pattern. It is hoped that the overall philosophy of Igwebuiké would ignite the much needed scholarship towards the advancement of African studies. *In summary*, restoring group and participatory communication, educating the young in cultural practices, sustaining symposia on culture, grassroots sensitization, upholding cultural heritage and media literacy are vital forces for the promotion and expansion of cultural studies amongst various peoples. It is safe then to conclude that the romance between communication in Igwebuiké tradition and trado-rural media is a recurrent decimal that is capable of breaking new grounds in critical thinking and research.

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